

# MODERN WALL DECORATION



**Alabastine**



Walls and how to  
decorate them



*The*  
*Alabastine Book*



pre-1920 25-



# Modern Wall Decoration

Practical Art Sense  
in  
Color, Harmony and Design

The Alabastine Co., Paris  
Limited

General Office, Paris, Ont.

Factories at Paris, Ont., and Caledonia, Ont.



# ALABASTINE

## The Charm of Color Harmony

Youth is like a term at school with Nature as the teacher, let us say that she has provided us with two books, the ear and the eye, by which her treasures are set before us.

In these days of scientific progress when Nature's rewards are so quickly reaped, let us not close our books but continue to be children at school.

"Music hath charms to sooth the savage breast" is a truism, but how shall we define it? Its utterances are not speech but sounds, so set together in harmony with Nature's mind, that it sways, moves and charms. Primary education is by the ear.

Some neglect the second book, the eye, and distrust their ability to develop harmonies in color. The purpose of this book is to aid all such.

It will enable you to increase the attractiveness of your home, to preserve its individuality and to utilize the beauty that is inseparable from perfect harmony.

Elaborate fresco designs are not in vogue. Modern decoration may be simple but it has character. Its chief charm lies in its harmonious contrasts which are at once pleasing and effective.

Our suggestions may aid you to select a wall or ceiling tint that will harmonize with the furnishings you already possess, and thus find a color scheme harmonious and complete.



# The Beautiful Wall Tint



Ceiling Light Olive Tint No. 5 Alabastine. Frieze, French Gray, made by mixing equal parts of Nos. 4 and 10 Alabastine. Woodwork and furniture Old English.

## The Wall is the Family Background

The furnishings of your home may be artistic and well chosen, but their beauty will be obscured if your walls are not tinted to form a suitable setting or background. This will make the most ordinary things beautiful. The primary importance of the walls in this connection will be seen when it is realized that they occupy about four-fifths of the surface measurement of each room.

Outlined against them, you see the faces and forms of your family and friends, then how needful it is to have a harmonious background in keeping with the design and purpose of the room.

A decorative material for home use should, in addition to good looks, be sanitary and healthful. It should be free from perishable or poisonous substances, not liable to fade or discolor, rub, crack, or peel from the walls, reasonable in cost and easy to apply. In Church's Alabastine all these good qualities are united.



# ALABASTINE

Alabastine tints form a perfect background for pictures. Their soft reflections and mellow tones will enhance the picture and bring out the beauty in the composition.

Not so with machine-made prints and the endless repetitions of Wall Paper. These destroy the artistic values of everything put against them.

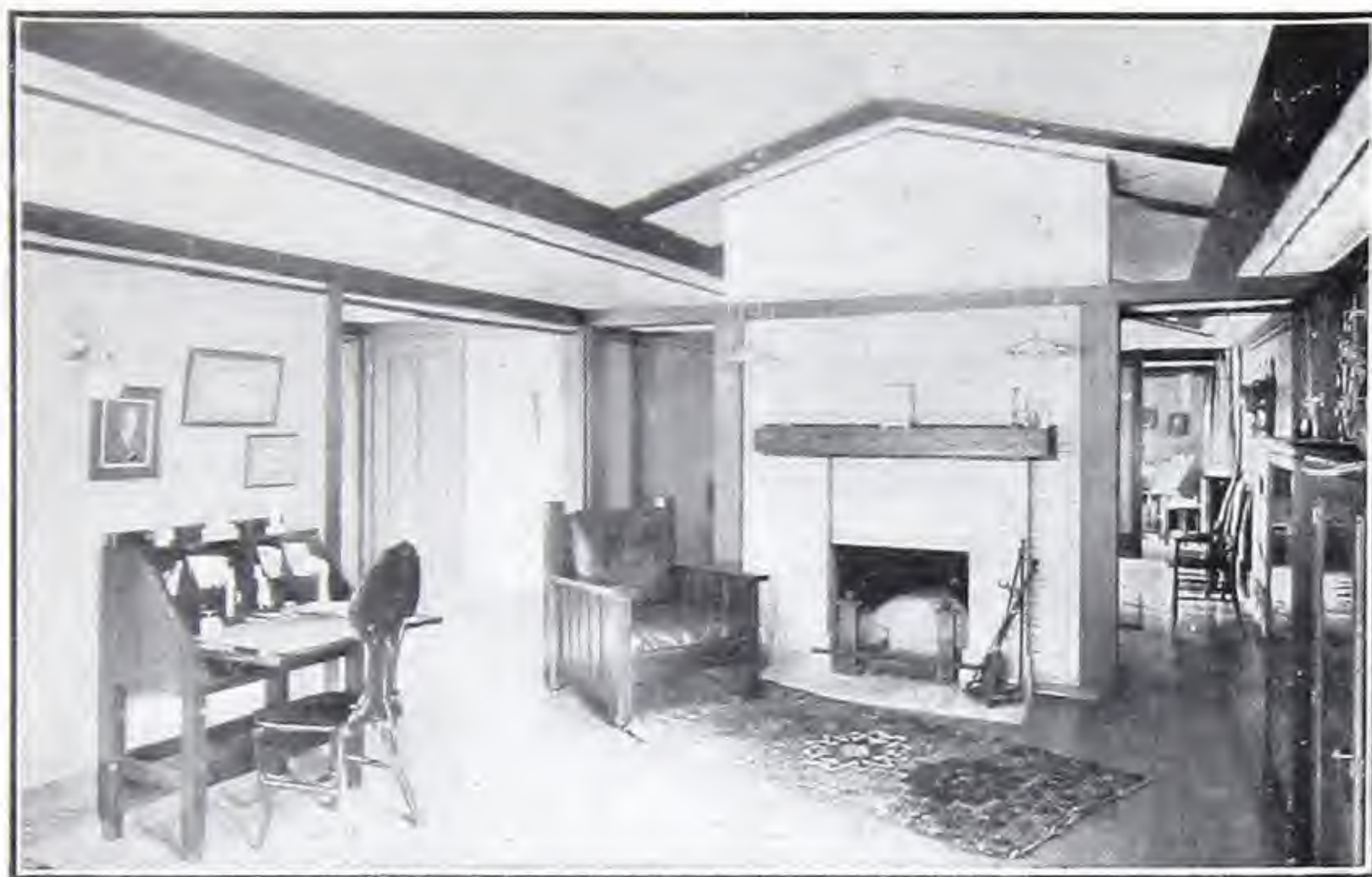
Alabastine is porous and self-adherent, its texture upon the wall is that of a celular crystalline cement. It is hygienic and cleanly — the enemy of consumption and kindred ailments. Alabastine effectually destroys insect germs and is a deoderant and an effective antiseptic. Alabastine does not fade or change. You may let in all the sunlight possible and move your pictures whenever you like without showing a spot. You cannot do this with wall paper.



A good color scheme would be a ceiling in Cream, No. 14 Alabastine, wall in Salmon Color No. 16. Woodwork old ivory.



# The Beautiful Wall Tint



A dainty color effect--ceiling Light Sage Green made by mixing equal parts of No. 20 and 38 Alabastine; wall a Duplex Tint, equal parts of Nos. 20 and 33 Alabastine. Woodwork and furniture Mission.

## Alabastine the most Economical

Church's Alabastine will not rub, fade nor peel but a Kalsomine under any name will soon, if not at once, fail on either one or all three of these points. By Kalsomine we mean any ordinary unsanitary compound of clay, chalk or whiting, to which have been added glue, starch or paste to cause them to adhere to the wall, and which usually perish rapidly and rub or flake off in one or two seasons.

Alabastine will cost you very little more per pound, but has greater covering qualities than any of them.

If your walls are covered with Kalsomine or Wall Paper, it will cost you no more to remove them to replace with Alabastine than to do so for other finishes, and when once Alabastine is applied, you have a wall that can be easily redecorated by sponging off the old coat, where advisable, or adding another coat without removing the old coats.



# ALABASTINE



Light Cream Ceiling No. 17 Alabastine. Wall in Light Lilac made by mixing Nos. 4 and 9 Alabastine. Woodwork white enamel.

Permanent  
Beauty  
Desirable

Alabastine is a product manufactured under patents at our mills at Paris, Ontario.

Alabastine is a very fine dry powder, sealed up in moistureproof packages, and might be called a Natural Hygienic Coating, for when mixed in cold water and applied to the wall with a brush, as the water evaporates it sets and remains hard.

Insect pests will not remain upon walls coated with Alabastine. It cements up the crevices and destroys not only vermin, but also those germs peculiar to contagious disease.

Alabastine can be recoated a number of times without removal. Owing to this great advantage, redecorating can be done without the muss and expense that is necessary where Kalsomine and Wall Paper have been used as these must always be entirely removed before renewing.

As these soon begin to decay and loosen from the wall, they form a refuge for vermin, and a favorite culture ground for the germs of bacteria.



# The Beautiful Wall Tint

## Why Alabastine Alone is Sanitary

The progress of sanitary science in home decoration has produced many changes; hardwood floors, rugs, and other easy-to-clean coverings have replaced old methods. Many have seen the folly of covering the walls in the home with material similar to that used on the ordinary bill-board, where an accumulation of decaying paper, pulp, and flour paste salute the nostrils and hasten the pace of the passer by.



Ceiling, Light Olive No. 5 Alabastine. Wall deeper tone made by mixing Nos. 21 and 38 Alabastine. Woodwork old ivory.

Wall paper should have no place in the home. It often contains arsenic in sufficient quantities to impair the health, and in sleeping rooms it is particularly dangerous to children and invalids. It forms a base for the rapid spread of contagious disease.

Alabastine has antiseptic properties. It cannot be impregnated with the germs of disease and will not require redecoration after sickness.

Alabastine has stood the test of time. It was originated away back in 1875



# ALABASTINE



Ceiling and Freize in Cream No. 14 Alabastine, wall a rich tan drab made by mixing Nos. 54 and 20 in equal parts. No. 19 will also look well on wall. Woodwork Cream.

## Tells How "You" Can Use Alabastine

By following these instructions anyone will be able to use Alabastine and produce beautiful uniform tinting. Where a higher grade of artistic decorating is required, a competent painter should be employed to do the work.

By using the combinations shown in our illustrations and following our clear and simple directions you can decorate your own home. A little practice will give you confidence. If you have had no previous experience in using a brush, begin with a small surface in a closet or bedroom, and finish the more important rooms last. Anyone with a little care can in this way reproduce any of our tint combinations. This is true, not only of the plain tints, but also of the walls decorated with stencils.

Our lists of stencils embrace the principal styles of ornament used in interior decoration. They are quite strong, and with our instructions can be easily handled by amateurs. Other systems of ornament are many times as costly. The last edition of "The Decorators Aid and Stencil Catalogue" will be sent post free on application.

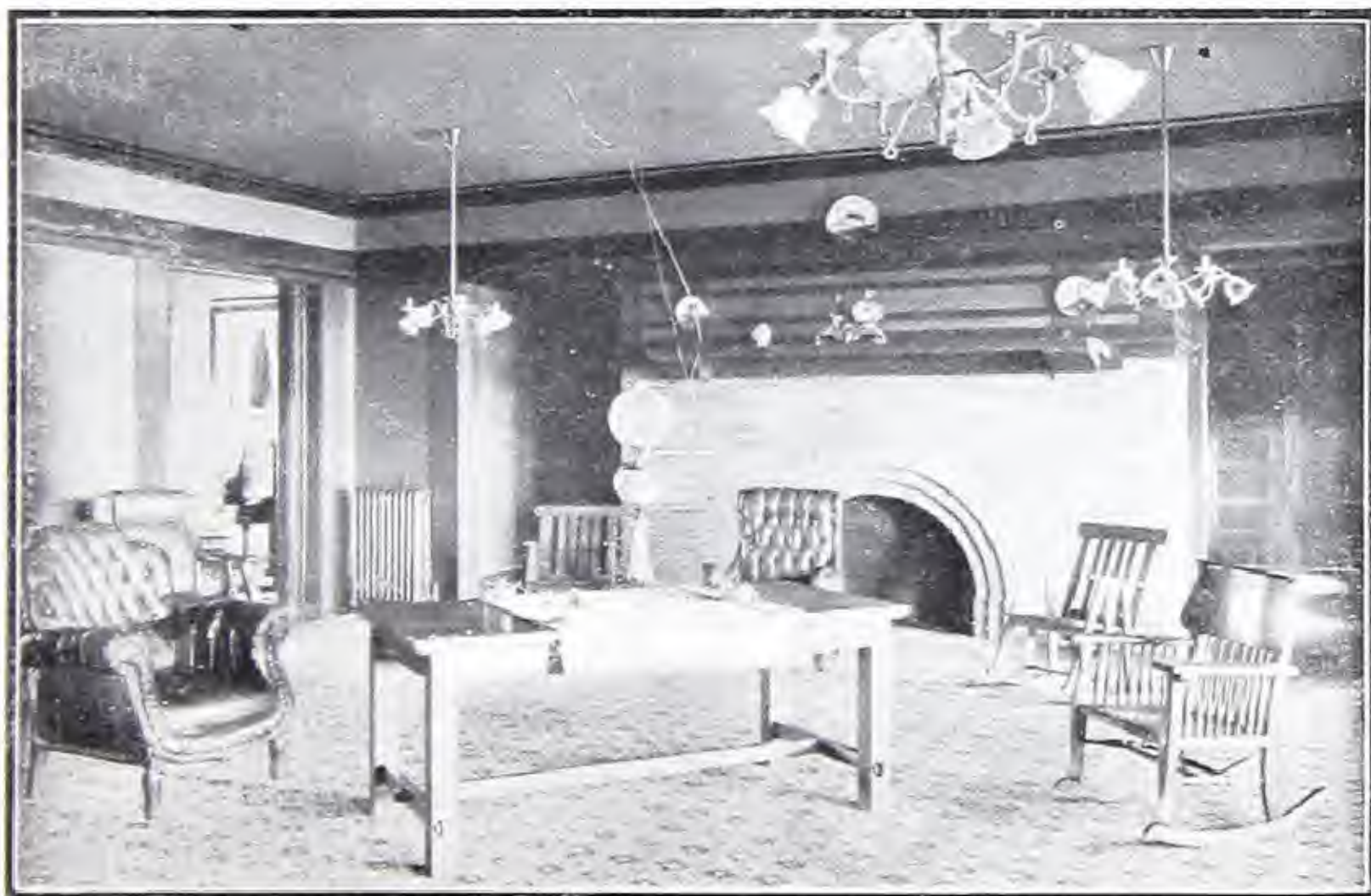


# The Beautiful Wall Tint

## Beautiful Plain Tinting

The tints being selected, you can determine the number of packages you require. A 5lb. package will cover an average of from four to five hundred square feet. For a room 11x14 feet in size, with walls 10 feet in height, one and a half packages would be required. Should you desire to coat the ceiling in White, the wall in No. 12, and the border a mixture of each, you would proceed as follows:

Mix one half package of White, measuring it and the water as directed. On new walls that are in good condition, if there is considerable suction it may require to be thinned by adding more water, or the wall may have to be sized first to get good results. The right amount to be added can be determined by coating a small section in one corner of the ceiling. It should be thin enough to spread freely, and also be heavy enough to cover well. Alabastine always looks thicker in the pail than it really is. Take particular care not to mix too thin, as it may not cover; this is one of the most common mistakes.



Ceiling a full Cream, No. 15 Alabastine. Wall a luminous Terra Cotta, No. 36. Woodwork Weathered Oak.





Plain walls furnish the only background that will  
Alabastine tints properly applied  
and artistic values need





Give your furniture and furnishings the proper setting.  
Bring out the refined character  
in the above illustration.



# ALABASTINE

Proceed to coat the ceiling first, and having done so, wash out your brush thoroughly and shake it dry. Now, in another dish, mix the wall tint, following directions carefully. You will have some of the white left over; add enough of the mixed No. 12 to it to make a middle tint between White and No. 12. Very little will do this, and give you sufficient to coat the frieze.



Ceiling in Pale Straw made by mixing Nos. 5 and 17 in equal parts. Wall in Buff made by mixing Nos. 19 and 20 in equal parts. Woodwork Dark Golden Oak.

One package should be sufficient for the walls, which should always be coated last, beginning at the top and working down.

Alabastine can be applied as soon as it is thoroughly mixed or at anytime later, as it does not set or spoil in the dish. When the mixture jells in a short time it will brush out very easily and not require thinning again.

Use a regular Alabastine or a good flat brush, and apply the Alabastine to form an even thickness, brushing it lightly over to take out brush marks. Where the walls are in fair condition, you will in this way obtain first-class work with one coat of Alabastine.



# The Beautiful Wall Tint

## How Alabastine is Stippled and Blended

Mix the Alabastine and apply it to the wall in the ordinary way with a brush; this is called "plain brush work," but when the plain wet coating is pebbled by striking the surface with a flat-faced brush, it is called "stippling."



Ceiling in Cream No. 14 Alabastine. Wall in Grey made by mixing Nos. 18 and 5 in equal parts. Woodwork Light Mahogany or Birch.

The pebbled grain of stippled work may be made coarse and in bold relief, or fine and low, by mixing the Alabastine thick or thin. The coarser pebbled surface looks well on a dado, and where washable varnish work is wanted. The finer stippling looks best on all other surfaces.

Stippling a wall in one coat will usually not require more Alabastine than for a heavy coat in plain brush work, but it insures a better wall, more evenly covered, and is well worth the additional labor. Where an old wall requires two coats, the last coat only is stippled.

A brush to do this work is made to fit the hand with a 3 by 8 inch back, from which the bristles project  $2\frac{1}{2}$  inches and form a square face.



# ALABASTINE

To stipple a wall mix the Alabastine as directed on each package; apply liberally to the wall. First coat a space about two feet in size, beginning in a corner at the top of the wall, then use the stippler, bringing its square face against the wall repeatedly until the coated space is gone over. This lifts and evenly distributes the Alabastine. Repeat this until the surface is covered, taking care to finish as you go, keeping the edge of the work wet until each side wall is finished.

Church's Alabastine is so well adapted for producing fine blending, that anyone may succeed in this kind of work. If the directions are intelligently followed, the work is easily done.

To blend a frieze mix each color in a separate dish. A brush is needed for each tint. First take the lightest tint and coat a yard in length and fully two-thirds of the width of the frieze. Lay the color on freely. Then take the other brush in the darker color and coat the remaining lower third, using this brush to blend into the lighter tint on the middle third of the frieze. Repeat this around the room while the colors are wet. Work should begin at a corner.



Ceiling in Light Green No. 5. Wall in Dark Green No. 38. Woodwork Old English Oak.



# The Beautiful Wall Tint



Ceiling in Light Cream No. 14, wall in Light Buff No. 15. Woodwork White.

## Alabastine Stencil Decorations

Our stencils are cut by machinery from strong tag manilla. They are then oiled to resist water, and to keep them flexible.

Mix Alabastine to use for stencilling a little thinner than for ordinary coating. A thin coat will look better, and is more easy to apply than if mixed heavier. The brush should not be heavily charged; wipe out the brush on a piece of board provided for the purpose, and brush lightly back and forth over the openings in the stencil. Work with (not across) the edges of the openings in the design. Do not lift the brush between the strokes, but keep it lightly pressed against the stencil until another dip is needed. The proper motion is not to swing the hand, but keep the wrist stiff. A few minutes practice on an out-of-the-way surface before beginning the room will give confidence and proficiency.

Do not allow the stencil to become plugged up. Wash and dry it when not in use. A large round sash tool makes a good brush for this work, but a regular stencil brush is easier to use.



# ALABASTINE

## Church's Alabastine for Schools

In the school room the child is trained to meet the duties and responsibilities of life.

It is important that during this sensitive formative period that the growth of body and mind should not be retarded or deflected from its legitimate attainments by adverse conditions.

It is a fact that a large and growing percentage of public school children now wear glasses. The startling white of the ordinary putty-coated wall strains the eyes and contributes to this.

Alabastine in any of its soft light tints will relieve this strain, while reflecting the same amount of light.

The prevalence of short-sightedness among recruits for the army is said by eminent authorities to be largely due to life in small rooms, where at short range, the eye encountered the injurious recurring designs of wall paper.

We will be pleased to furnish color schemes and all necessary information by correspondence with school boards or other interested persons.



Ceiling in No. 17 Alabastine. Wall in No. 5 Alabastine



# The Beautiful Wall Tint

On new houses Alabastine can be used in place of white or putty coat. A well-trowelled sand finish and a coat of Alabastine gives a beautiful wall surface, economical and artistic.

A wealth of beautiful soft tones can be produced with the regular Alabastine tints by combining and intermixing. Directions for this work will be found in our "Decorators Aid and Stencil Catalogue.

Church's Alabastine is the material usually applied to the walls of public buildings. Its beauty and its sanitary, durable and fire-proof qualities entitle it to the high place it holds in the estimation of the public. As it will not rub or peel from brick, iron or wood, it is the best material for coating all interiors such as factories, schools or other public buildings that must be recoated at regular intervals.

There is only one Alabastine. Do not encourage fraud by accepting something said to be *similar* or *just as good*. *See that the little church is on the label.*

Every package is guaranteed to be absolutely free from any harmful ingredients and when used as we direct, it is the most economical and durable of all Wall Coatings. It is the standard of excellence the world over.

Price:—Five pound packages 50c. ; half packages 25c.



# ALABASTINE





# The Beautiful Wall Tint

## Our Free Color Schemes and Sketches

We employ artists trained in interior decoration and maintain a decorative department. We desire to co-operate with all our patrons who wish to obtain original and decorative color schemes. There is no charge for this service; on the contrary, we desire to assist in beautifying the homes of all users of Alabastine. We have prepared an information blank, simple and easy for you to fill out, that we will be pleased to mail to your address.

For public halls or the auditoriums of churches a pencil sketch or photo of the interior would be required, also dimensions.

## Our Free Stencil Offers

Each of our patrons who purchase Alabastine to the amount of fifteen pounds from one of our dealers will be entitled to a stencil from us free of charge. You can obtain from your dealer a certificate showing the amount of your Alabastine purchase; enclose this to us with ten cents postage for one stencil and an additional five cents for each further stencil you are entitled to.

If no postage is sent we will be obliged to send the stencils by express collect, which in the case of a small number of stencils will be much more than the postage would amount to.

Not more than ten stencils will be sent to any one person in a season. Additional stencils will be furnished at a discount of  $33\frac{1}{3}$  per cent from the catalogue list price.

Select the stencil from our catalogue and write the catalogue number on your certificate. These stencils are worth from fifty cents to one dollar each. Full directions for their use will be found on page fifteen.



# ALABASTINE

## Special Sizes for Special Walls

In a new house the walls usually form an ideal ground for Alabastine. It can be applied just as soon as they are thoroughly dried out. If lime plaster is coated earlier the lime will injure the tints.

### Size to Kill Stains

A thin priming coat of white lead mixed linseed oil and turps or benzine with driers added will ensure a perfect ground for Alabastine decorating. This is a valuable size for all smooth walls.

### Size to Neutralize Lime in Very New Hot Walls

Dissolve one pound of Sulphate of Zinc in one half gallon of water and apply with a wall brush. The zinc sulphate is said to unite with the active carbonate in the lime and form a neutral fixed compound.

### Another method to overcome Unslacked Lime in Walls

Apply a thin coat of hard oil varnish or of any other quick drying varnish thinned with turpentine, a very little powdered pumice-stone added to the varnish will prevent the wall from being too glossy and make a tooth for the Alabastine to grip. Powdered emery will do in place of pumice, or if neither can be had, add a little Alabastine.

### Sizing Mixture for a Rough Sand Finished Wall

Take one half pound of laundry soap, one half pound of powdered alum and one half pound of good glue, dissolve separately. Take half the alum mixture and add it slowly to the glue. Then add the other half of the alum to the soap mixture. The two remaining mixtures are finally stirred together until thoroughly mixed. These directions must be carefully followed to prevent curdling. Add water to make two gallons and apply to the wall with a brush.

### Soap Size for Absorbent Rough Wall

Take a bar of laundry soap, dissolve in a pail of water; apply this to the wall with an ordinary kalsomine brush, and before it is thoroughly dry, follow up with the Alabastine and you will get good results.

### For Old Greasy Painted Walls

Wash them clean, add a quantity of sal-soda or other washing compound to the water to cut the greasy oil or smoke, so that it can be removed.

### TAKE SPECIAL NOTICE

If you use glue for a sizing material always add a large tea spoon full of brown sugar or black molasses to each gallon and allow size to dry hard before applying Alabastine.



A PAGE FROM OUR NEW STENCIL CATALOGUE,  
SHOWING SOME OF OUR NEW DESIGNS



509

7 INCHES WIDE



510

9 INCHES WIDE



511

5 INCHES WIDE



512

12 INCHES WIDE



513

1 1/4 INCHES WIDE



514

4 INCHES WIDE



1-

# ALABASTINE

THE BEAUTIFUL WALL TINT

WALKER PRESS

PARIS, ONT.